

Newsweek

FEBRUARY 16, 1953 20c



Valentine by Disney: 'Peter Pan'
(See Movies)

Newsweek

Registered U. S. Patent Office

THE MAGAZINE OF NEWS SIGNIFICANCE

INDEX

News

BOOKS	100
BUSINESS	67
CANADIAN AFFAIRS	50
EDUCATION	84
INTERNATIONAL	38
THE KOREAN WAR	46
LETTERS	2
MEDICINE	1
MOVIES	96
MUSIC	55
NATIONAL AFFAIRS	31
NEW ADMINISTRATION	25
NEWSMAKERS	48
PRESS	86
RADIO-TV	60
RELIGION	62
SCIENCE	82
SPECIAL REPORT	78

SPORTS	56
TRANSITION	63

Periscope Features

THE PERISCOPE	19
WASHINGTON TRENDS	23
BUSINESS TRENDS	65

Signed Opinion

BUSINESS TIDES	
Henry Hazlitt	76
MILITARY TIDES	
Gen. Carl Spaatz	47
PERSPECTIVE	
Raymond Moley	104
SPORT WEEK	
John Lardner	58
WASHINGTON TIDES	
Ernest K. Lindley	29

Editorial Board

Malcolm Muir,

Chairman

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Ernest K. Lindley,

Washington Editor

Kenneth Crawford,

Senior Editor, National

Niles W. von Wetberg,

Senior Editor,

Copy and Operations

Raymond Moley,

Adm. William V. Pratt, USN, Retired

Gen. Carl Spaatz, USAF, Retired

Henry Hazlitt,

Senior Editor, Periscope

John Lardner,

Senior Editor, Sports

Ernest K. Lindley,

Senior Editor, Business

Chet Shaw,

Executive Editor

Harry F. Kern,

Senior Editor, International

Peter Pan: Real Disney Magic; Real Animals Also Make Money

Infinitely more than did "Alice in Wonderland," James M. Barrie's "Peter Pan" proves a perfect subject for Walt Disney's magic pot of cinematic paints. Unlike Lewis Carroll's sophisticated fantasy, Barrie's sentimental classic doesn't have to be handled with classically kid gloves. Lovers of "Alice" didn't want the book touched by any hands other than those of the author and his illustrator, Sir John Tenniel. But the time has come, in the opinion of many people who have gotten around to growing up, when Barrie's determinedly elfin whimsies could benefit from a healthy dose of Disney's broad comedy. This has happened without any loss to the play's perennial charm. The result is Barrie and Disney at their best—and appropriately released in New York during the week of St. Valentine's Day (see cover).

Although the film was three years in the making and is the most expensive cartoon feature to date (cost: approximately \$4,000,000), Disney's story men didn't find it necessary to tamper with the plot. Once again Tinker Bell, the green-eyed little fairy, and Peter Pan, the Boy Who Would Not Grow Up, invade Mr. and Mrs. Darling's nursery, outwit the shaggy dog Nana, teach Wendy, Michael, and John to fly (song cue: "You Can Fly, You Can Fly, You Can Fly"), and soar off over London to Never-Never Land. Here in their Home

Under the Ground, Peter and other parentless little boys elect Wendy to be their mother. All around them is delight and wonder and menace: the Mermaid Lagoon (with mermaids, of course), Tiger Lily, and the Ugh-talking Indians of the Piccaninny tribe, the horrendous Captain Hook and his baleful pirate crew, and Hook's implacable nemesis, the ticktocking Crocodile.

Airborne Magic: Never-Never Land has lost none of its magic since Maude Adams first explored it for the American stage in 1905. But Disney's fantasy, unhampered by the limitations of an earth-bound stage or screen, is truly airborne and magical. His Technicolor is beautiful, and the animation is more fluid than ever before. A staff of writers have collaborated on a cheerful score that includes such non-Barriesque titles as "What Makes the Red Man Red?" "The Elegant Captain Hook," "A Pirate's Life," and "Tee Dum, Tee Dee" (another "Whistle While You Work" for marching).

And for once Peter Pan is played by a boy—with Bobby Driscoll's voice—rather than by such fraudulent, if beguiling, facsimiles as Miss Adams, Betty Bronson, Marilyn Miller, Eva LeGallienne, and Jean Arthur. Wendy and the children are appealing youngsters—some pretty much Barrie, some straight Disney. Captain Hook is a fine figure of preposterous ferocity; the Crocodile, ticking away like

a metronome while he licks his chops a comic rather than a fearsome monster. Tiger Lily and the Mermaids, the Pirates and Nana are worthy additions to a characteristically delightful Disney gallery of portraiture. But it is Tinker Bell always delineated before as a flicker-glow or capricious light effect—who steals the show from both animals and mortals. This Tinker Bell throws off star dust the proper tradition, but she is also particularly endearing little vixen compounded of blond hair, feminine curve and a pout, and just a little too bosomy squeeze through an oversize keyhole.

If "Peter Pan" is good news for the Disney studio, that is only part of a deserved success story. A few weeks after the trade paper Variety published a list of the movie industry's all-time breakeven winners, "Snow White and the Seven Dwarfs" (at its present take of \$7,150,000) placed tenth in the list of 95 films that grossed, or promised gross, in excess of \$4,000,000. "Cinderella," farther down on the list at \$4,275,000, will automatically improve with subsequent releases. And only a few days earlier Walt Disney Productions had announced that in its fiscal year ending Sept. 27, 1952, its net profit was \$451,809, on a gross of \$7,722,810. These are not the figures of big business in the movie or any other industry. But they are a far cry from the war days when Disney was in the red to the Bank of America for some \$600,000. Actual the studio did not have a big money-making picture from "Snow White" in 1937 to "Cinderella" in 1950. In the such cartoons as "Fantasia" and "Pinocchio" may pay off and show a profit, but in their first releases they were flop financially that is. The amount of delig



Hook's pirates prepare to reel boarders in Never-Never Land . . . while Tinker Bell sits out a fit of jealousy



Crisler had to be sure-footed to stalk bighorn sheep in the Rockies

at Disney Productions has, in the past 5 years, given to the world cannot, of course, be materially appraised.

In 1939 the studio went into service making government information films on everything from how to fly a plane to how to build a latrine. At the same time the Office of Inter-American Affairs, a unit of the Department of State, suggested that Walt make a couple of features based on Latin American peoples and customs. Forthwith came *Saludos Amigos* and "Three Caballeros." The effect of all this on international relations and military education as good; the financial return to Disney as merely so-so.

The studio's readjustment to postwar days was slow. During this time the studio turned out "Song of the South," which did well at the box office, and "So Dear to My Heart," which charmed the small towns but faded in the big cities.

Live Action: But it was also during this period that Walt began his plans for a more optimistic future. "Cinderella" brought the sun out again over the handsome Burbank studio. "Alice in Wonderland" was given a lukewarm reception and showed a slight profit, but by that time Walt had started to collect on some of his overseas profits by making "live-action" films in England. "Treasure Island" wasn't any great shakes in the critical opinion of the Robert Louis Stevenson fans, but it was sound entertainment that cost \$1,250,000 to make, and grossed double that amount in the U.S. alone. "The Story of Robin Hood," also made in England, was budgeted at \$1,300,000 and promptly grossed a \$3,000,000 return. And only a few months of the "Robin Hood" box-office potential is reflected in Disney's 1952

fiscal report. Similarly, many of the studio's earlier offerings have yet to be released in Germany and Japan—two of Disney's most reliable markets. A good guess is that the Disney output currently available to a worldwide market has a box-office value of some \$30,000,000.

This potential includes, importantly, the "True-Life Adventure Series" of 30-minute shorts of which, so far, "Seal Island," "Beaver Valley," "Nature's Half Acre," "The Olympic Elk," and "Water Birds" have been released. These amazing studies of wildlife represent Disney's agreement with Shakespeare that the world's a stage and the men and women in it merely players, with the addition

that "so also are the birds, the animals, the insects, and the flowers of the universe." His only reservation is that these films must not be called "educational"—a word he regards as poison: "Educational films try to supplant textbooks. I don't think you can do that. If I can get my kids interested through one of these films, then they'll go to the library and read books on it."

So thus the man who animated history's most famous mouse turns out to be making a modest fortune from real animals.

Animal Action: Disney started this "true-life" series five years ago quietly and on his own, as a sort of self-indulgent luxury that would give expression to his deep feeling about the woods and fields and their wildlife. He didn't know what to expect. He didn't know "Seal Island," "Beaver Valley," and "Nature's Half Acre" would win Academy Awards in their class. Nor did he suspect that shorts costing approximately \$125,000 to produce could possibly bring in an unprecedented gross of \$250,000 or more. Nevertheless, these fascinating animal films, all of them touched with the fantasy that is generally regarded as the property of the cartoon, were a forgone conclusion for the man who founded his Mickey Mouse shorts on his friendship with the mouse that used to skip across his drawing board in Kansas City.

Real life or fantasy, all animals are the same to Disney—in equal mixture of comedy and reality. "As a matter of fact," he says, "both live animals and their cartoon brethren are close cousins under the skin and the celluloid. Both have their fun, both have their headaches before they are projected on the screen." Disney has a wonderful case in point. "In making any comparisons between real and animation



The Milottes make Africa easier in a steel-sheathed house on wheels

KOHLER ELECTRIC PLANTS

*Independent Source
of Electricity*



STAND-BY PROTECTION

**when central station
electricity is cut off**

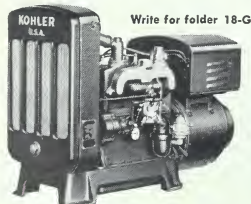
Days and nights of *no electricity* may follow power failure caused by storm or accident. Install a Kohler automatic stand-by plant *before* the emergency and insure uninterrupted light and power. Models for homes, farms, hatcheries, greenhouses, hospitals, theatres, stores, communication systems, fire alarms, airports. Cost is often offset by losses avoided during a single power failure.

Portable and Mobile

For power saws, planers, drills, sanders, pipe threaders and cutters, hedge and tree trimmers, public address systems, excavators, draglines, electro magnets, trailers, concession trucks, fire departments.

Sole Supply

For ranches, motor courts, oil drilling rigs, pipe lines, lumber camps, tunnels, mines, work boats.



Write for folder 18-G

Model 5E61, 5KW, 115/230 volt AC. Automatic.
Sizes from 500 watts to 30 KW.
Kohler Co., Kohler, Wis. Established 1873

KOHLER OF KOHLER
PLUMBING FIXTURES • HEATING EQUIPMENT
ELECTRIC PLANTS • AIR-COOLED ENGINES
PRECISION CONTROLS

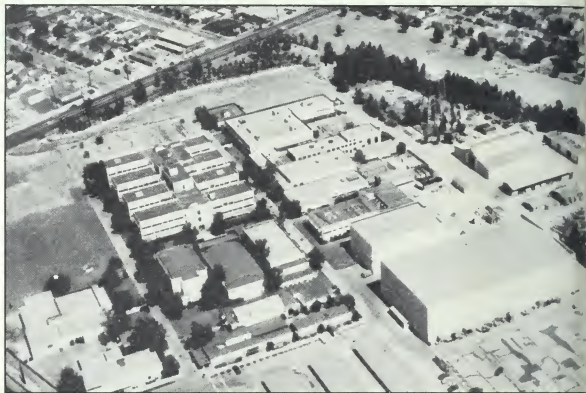
MOVIES

animals, it must be borne in mind that the cartoon critters—that is, figures of fable—have always been a combination of human and animal appearance and traits . . . And animals behaving like humans are universally considered as very amusing. Similarly, wild or domestic animals are funny when they most closely ape human behavior in their romantic antics, their angers and anxieties, their greed and stupidities."

For this series Disney has had the good luck and the good judgment to sign on two pairs of expert naturalist-photographers—Alfred Milotte and his wife, Elma, and Herb Crisler and his wife,

photography in the uninhabited reach of Montana and Minnesota, the intimate story of the engineering beaver and the comic antics of the sportive land otter made for a comparatively comfortable vigil. But in their time the couple have been uncomfortably close to a grizzly bear, the bull moose, and the stampeding caribou. The Milottes traveled Africa last year with a specially built truck guaranteed to withstand the curiosity of their new quarry.

As much a fortress as a truck, the Milottes' lorry is a steel-sheathed house on a four-wheel-drive Dodge body, built to withstand the charge of an elephant.



The neat, solid, busy studio that Mickey Mouse built in Burbank

Lois. The Milottes have been professional wildlife photographers since their marriage in 1934 in Ketchikan, Alaska. Milotte, who was born in Appleton, Wis., went to the University of Washington, studied in Chicago with the idea of becoming a commercial artist, and returned to Seattle when the camera began to interest him more than the paintbrush. There he met Elma, a young schoolteacher and the daughter of a former publisher and editor of The Moscow (Idaho) Mirror, and an ardent naturalist between editorials.

Alaskan Honeymoon: The Milottes made their first try at photographing animals during their (the Milottes) honeymoon in the mountains of southern Alaska. That trip set the pattern for their life together. Since working with Disney, the Milottes have stalked wild animals from Alaska to the swamps of Florida, from Montana to California and the Gulf of Mexico, alternately freezing and boiling and enduring hardships endurable only to the dedicated naturalist.

Although "Beaver Valley" took months of patient observation and continuous

and provisioned to house the naturalists for week-long trips out of their headquarters in Nairobi. Cameras can be operated from within the house through plate-glass-covered portholes, from a collapsible steel parallel atop the truck, or even from a trap door in the floor of the car, presumably to include pictures of African low life.

The Crislers have a good deal in common with the Milottes in addition to the fame as naturalists and wildlife reporters with the camera. Herb Crisler was born in the little town of Comer, near Athens, Ga., where his father ran a photography studio. Young Cris, as his friends call him, was a natural hunter and woodsman from boyhood. He gave up killing and became a naturalist in earnest as the result of a 30-day trek across the Olympic range in western Washington. A Seattle newspaper editor had bet \$500 that Crisler could not exist in the formidable Olympic wilderness with only a knife as armament, and he came out "fat." "I came out of the woods at the end of a month, by good fortune," he explained later, "but I wasn't fat. In those weeks the hunter had come to

to his prey to feel the same about
ing. "And so, since I still had to
y my insatiable love of all creation,
rned to the camera as the closest
as of purposeful contact."

Washington Honeymoon: Mrs.
er, before her marriage, had been
English instructor at the University
Washington. Like the Milottes, they
e to spend their honeymoon in the
s—in their case, in a log cabin inside
boundaries of the Olympic National
—and started housekeeping some 50
s from the nearest grocery store.
n then on, by writing, photography,
lecturing, the Crislers made their
oy their keep, and it was back to the
pics for their first Disney assign-
t, the story of the great elk herd that
s it over the 500 square miles of
ected range.

Disney's documentaries will not be
ined to the work of the Milottes and
Crislers, nor with the botanist-
ographer and lecturer, Rutherford
e, who will collaborate on a film ob-
ing the hard work and good times
he honeybee. Disney is just as ex-
l about another series, "People and
les," for which he has spotted 25 cam-
men about the globe. The first issue
be called "The Alaskan Eskimo."
Obviously Disney's "documentaries"
in time, rate second only to the best
is cartoon creations. Disney is now a
ng man of 51, while Mickey Mouse is
ther elderly gent celebrating his 25th
nday. But Walt's plans for the future
nd like something out of one of his
fairy books. Cinderella's fairy God-
her could point out that at this mo-
nt Walt has made tentative plans for
e \$75,000,000 worth of pictures in
next ten years. But Walt's Jiminy
cket, a conscientious type, admits only
At least \$20,000,000 has been
geted through 1955.

Coming Attractions: Between near-
ases and the long view, Walt offers
ch grab bag of entertainment. Aside
n the documentaries and the usual
oon shorts, there will be films called
Action Adventure Features: "The
at Locomotive Chase," involving
tain Fuller and his almost success-
mpt to cut the Southern Army in two;
ptain Powell and the Colorado," the
y of the one-armed ex-Union soldier
o was the first to navigate the treach-
as Colorado River; and live action
(tional) animal stories.

First of the new big Disney cartoons
be "The Lady and the Tramp," the
y of what happened to a cocker
niel when a baby arrived in the
ehold. "Beauty and the Beast" and
lt Kelly's "Pogo the Possum" are pos-
sibilities. Watch for "Sleeping Beauty" in
5. And so it goes in the neat, solid,
y studios in Burbank.

Also watch for "Peter Pan."

from
"Smoke Signals"



MO-PAC

... to Super Sentinels
of Safety



BACK WHEN the West-Southwest was young, they called it "smok-
ing over the hill" or watching for the column of smoke that
heralded an approaching train. In those days, that was the
only signal.

TODAY, the 10,000-mile MO-PAC is virtually all protected by a
vast signal and communications system which contributes vitally
to safe and dependable operation... to better service for ship-
pers and travelers in the great West-Southwest empire.

